

Yutaka Matsuzawa

Performance

Place: Stalke Galleri
Vesterbrogade 15A

Juni 1989

In Berlingske Tidende, Torben Weirup reviewed Yutaka Matsuzawa's performance at Stalke Galleri as a concentrated and precise encounter with Japanese conceptual art. Weirup described the event as a quiet yet charged action in which time, language, and prophecy were activated through a simple, ritualized structure.

The performance was announced to last exactly 2 minutes and 22 seconds, and Matsuzawa appeared in meditative silence before his witnesses. Holding a piece of silk fabric bearing written signs, he let the cloth glide over his head while uttering a series of sounds that, to a Danish audience, appeared unfamiliar yet musical and sensorial. Weirup noted how the action balanced formal rigor with poetic openness.

Central to the review was Matsuzawa's statement: "This place was under water in 200000002 before Christ. This place will be under fire in 2002." For Weirup, this prophecy placed the performance in a field of tension between cosmic time and a specific location, lending the action both an unsettling and poetic character. The performance was read as part of Matsuzawa's longer series of happenings, in which language functions simultaneously as material, statement, and mental marker.

Overall, the performance was described as an example of the kind of international conceptual practice that Stalke Galleri presented during this period within a Danish context, with an emphasis on ideas, time, and linguistic awareness rather than on visual expression alone.



Japanese conceptual artist Yutaka Matsuzawa in conversation during his 1989 exhibition at Stalke Galleri, Copenhagen.

This place will be under fire in 2002 A.D.

'After Man'

Oh, egg of the animal which will rule this place after the human race vanishes. Oh, pilofile-phalorus, phalorus.

'Vanishing Streamer'

All human-beings. Let's vanish. Let's go. Let's go. Gâte. Gâte. Unti Civilization Committee.

PSI PILGRIMAGE I

1. 1981 Katia Pissalo Gallery, Paris - 'Vanishing Mandala'
2. 1982 Lake Ikeda, Hiroshima and Lake Suwa, Japan - 'Vanishing Mandala'
3. 1984 Art Gallery of New South Wales, Sydney - 'Under Water' and 'Vanishing Streamer'
4. 1984 Artestudio, Ponte Nosa (B.G.) - 'Swan Song Mandala'
5. 1984 FURK'ART 84, Furka Pass - 'Under Water' and 'Vanishing Streamer'
6. 1985 Königsplatz, München - 'Under Water'
7. 1986 Japon des Avant Gardes, Centre Pompidou, Paris - 'Vanishing Streamer'
8. 1986 Art Com, San Francisco - 'Under Water'
9. 1987 San Francisco Museum of Modern Art, San Francisco - 'After Man'

PSI PILGRIMAGE II

1. 1987 Museo Arte Contemporaneo, Madrid - 'Under Water', 'Under Fire' and 'After Man'
2. 1988 Nine places, Berlin - 'Under Water', 'Under Fire' and 'After Man'
3. 1989 Old Student House, Helsinki - 'Vanishing Streamer'
4. 1989 Konsthögskolan, Stockholm - 'Vanishing Streamer'
5. 1989 Stalke Galleri, Copenhagen - 'Vanishing Streamer'
6. 1990 Stedelijk Meseum, Amsterdam - 'Vanishing Streamer'
7. 1990 Nine places, Middelburg - 'Vanishing Streamer'
8. 1990 Nine places, San Francisco - 'Vanishing Streamer'
9. 1991 No places, Nowhere - 'Nothing Streamer'

PSI PILGRIM Yutaka MATSUZAWA